

02/28/2024 -- *Miracles of Modern Medicine* (Robert Cordier, Canada, 1967) 35 min. ; *Ghost Artist* (Steven Palmer, Canada, 2019) 66 min. + Q&A with Steven Palmer.

This evening features a screening of two films, *Miracles of Modern Medicine*, a pioneering medical film originally produced for the 1967 Montreal World's Fair (Expo 67), and *Ghost Artist*, a documentary portrait of *Miracles of Modern Medicine* and its uncredited director, Belgian theater artist, poet, and filmmaker Robert Cordier. At the time of its making, *Miracles of Modern Medicine* was revolutionary in the sense that it exposed the public to medical technologies and the techno-medicalized body. The film's uncensored images of hospital birth, striking footage of brain and open-heart surgery, and unusual prostheses for child thalidomide victims made over 20,000 people faint during the first screenings at Expo 67.

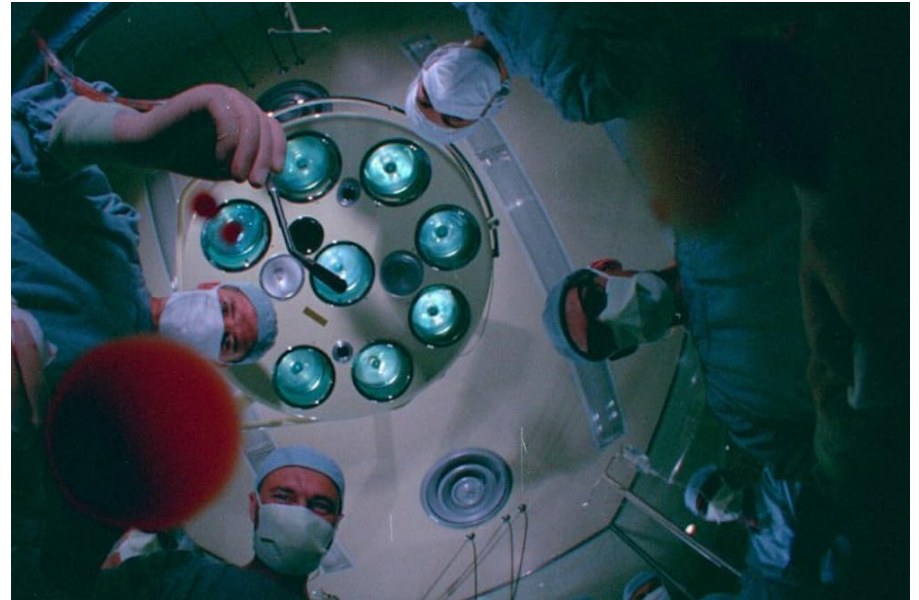
Steven Palmer, Professor of History at the University of Windsor, rediscovered *Miracles* in the vaults of the Library and Archives Canada and collaborated with Edward Riche on *Ghost Artist*, a documentary that traces both the life and artistic contributions of Robert Cordier and the story of his 1967 film as both an avant-garde creation and a document of public health. While Cordier is less well-known, he encountered and collaborated with a significant number of cultural figures during his artistic career, including James Baldwin, Jean Genet, Andy Warhol, Allen Ginsberg, the Free Southern Theater, and Salvador Dalí, among others. With the support of the National Film Board of Canada, *Ghost Artist* premiered at the Atlantic International Film Festival in 2019 and has since been screened at Anthology Film Archives in New York City and King's College London. Palmer is also the co-editor of *Expo 67 and Its World: Staging the Nation in the Crucible of Globalization* (2022), a collection of essays that reassess the political, social, cultural significance of the 1967 Montreal World's Fair.

On Film thanks all of our co-sponsors for their support: Film and Media Studies, Health Humanities and Bioethics, Modern Languages and Culture, The Susan B. Anthony Institute of Gender, Sexuality and Women's Studies, Departments of English, Art and Art History, and Anthropology, and the program in Visual and Cultural Studies.

ON FILM PRESENTS:

Screening Medicine

A three-night film series exploring the relationship between medical institutions and the people who rely on them for their well-being.



Miracles of Modern Medicine, Robert Cordier, 1967.

Spring 2024
Wednesdays in February @ 5 PM
02/14, 02/21, and 02/28
Gowen Room, Wilson Commons
University of Rochester

02/14/2024 -- *Our Body* (Claire Simon, France, 2023) 168 min.

Our Body, a 2023 documentary by Claire Simon, explores a gynecology ward in a Parisian public hospital. The film chronicles medical practices including transgender hormone therapy, breast cancer, abortion, natal care, and endometriosis. While the film shows some medical procedures, the film primarily focuses on conversations between patients and their doctors. Poignant questions become articulated through Simon's careful, observational approach, such as: how do medical doctors relate to patients regarding the most private and personal of matters, such as fertility, gender identity, and reproductive choice? How do people's morally and emotionally charged concerns correspond with the medical apparatus and its pursuit of objectivity?



Cinema Guild, *Our Body* poster.

02/21/2024 -- *Blue* (Derek Jarman, UK, 1993) 79 min.

Kino Lorber, *Blue*:



Made shortly before Derek Jarman died of AIDS-related illness in 1994, the unchanging monochrome blue screen of *Blue* replicates the filmmaker's own encroaching blindness from the disease cytomegalovirus retinitis. The dense soundtrack, on the other hand, bristles with autobiographical storytelling, poetry, ringing bells, and descriptions of the delirium induced by the medication GHPG. The result is a polyvocal piece of personal mythmaking—alternatingly exuberant and angry—and a call for us to heighten our senses as we share in Jarman's embodied experience.